

No 15.

Act II.

DUET.- (Heart's Desire and Yussuf.)

Allegretto. ($\text{d} = 84$)

Piano.

The musical score consists of five staves of piano music. The first staff starts with a forte dynamic (f) and includes the instruction "Ped. * Ped. * Ped. * Ped. * Ped. *". Subsequent staves continue with similar patterns of dynamics and踏板 (Pedal) markings. The fifth staff concludes with a dynamic marking "p" followed by "cresc.", and the instruction "Ped. *". The music is in 3/4 time throughout.

HEART'S DESIRE.

Hts. D. Oh, what is

love? A song from heart to heart;

When each doth complement It's coun-

ter part. Oh, where is love?

'Tis ev- er near at hand; Where

Hts. D.

un poco rall:

Earth and Heaven, Earth and Heaven meet, In fair ... y.

colla voce

cres.

a tempo

cres.

più f.

me; By bond or free! The Song —

of self Is but a me lo dy;

Ped.

Hts. D. *ritard:*

Ah!

YUSSUF. (without) Ah! *a tempo* Love lends of sym - pa .

ritard: *a tempo* *espressivo*

Ad. *C* *Ad.*

Hts. D. And life be .

Y. thy A coun - ter theme! And life be .

comes a dream, Life be comes a dream, And

Y. comes a dream, Life be comes a dream, And

cres:

comes a dream, Life be comes a dream, And

cres:

f con anima *dim:*

life be comes a dream of Heav en's har - mo ny.

f con anima *dim:*

life be comes a dream of Heav en's har - mo ny.

f *dim:*

20872 *Ad.* *

N^o 16.

QUARTET.

(Scent-of-Lilies, Honey-of-Life,
Heart's Desire, & Yussuf.)

Allegretto grazioso. ♩ = 100.

S. of Lilies.

H. of Life.

Hts. D.

Yussuf.

Piano.

you or I should tell the truth... We all shall be ex - e - cu - ted, So

you or I should tell the truth... We all shall be ex - e - cu - ted, So

you or I should tell the truth... We all shall be ex - e - cu - ted, So

YUSSU.

S of L. won't you try, O no - ble-mind - ed youth, To tell the
H of L. won't you try, O no - ble-mind - ed youth, To tell the
H. D. won't you try, O no - ble-mind - ed youth, To tell the
YUSS.

A

S of L. truth di - lu - ted? As we all shall be thrown down a
H of L. truth di - lu - ted? As we all shall be thrown down a
H. D. truth di - lu - ted? As we all shall be thrown down a
YUSS.

S of L. well, Pell - mell, If the truth we tell, (You and I as well), In a
H of L. well, Pell - mell, If the truth we tell, (You and I as well), In a
H. D. well, Pell - mell, If the truth we tell, (You and I as well), In a
YUSS.

S of L. heap down a deep, dark well!

H of L. heap down a deep, dark well!

H.D. heap down a deep, dark well!

YUSS. Well; well! Well tell the.... truth di -

B

S of L. As I'm

H of L. As I'm

H.D. As I'm

YUSS. - lu - ted! di - lu - ted! di - lu - - - ted! As I'm

S of L. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

H of L. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

H.D. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

YUSS. loth that we both Take a leap in a heap, Down a steep and a deep, dark...

Sof.L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

Hef.L. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

H.D. well, We'll tell the truth di - lu - ted! We'll tell the truth di -

YUSS. well, well, well? We'll tell the truth di - lu - ted! We'll tell the truth di -

- lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

Hof.L. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

H.D. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

YUSS. - lu - ted! Just a lit - tle ta - ra - did - dle - id - dle - id di - lu - ted! Just a

lit - tle ta - ra - did - dle - id - dle - did - dle - id di - lu - ted!

Hof.L. lit - tle ta - ra - did - dle - id - dle - did - dle - id di - lu - ted!

H.D. lit - tle ta - ra - did - dle - id - dle - did - dle - id di - lu - ted!

YUSS. lit - tle ta - ra - did - dle - id - dle - did - dle - id di - lu - ted!

SOLO YUSSUE.

YUSS. As you and I, the

YUSS. truth to tell.... Have naught but the truth to dread, dear! Well let truth lie at the

YUSS. bot - tom of a well, Or we shall..... be..... there, in -

YUSS. - stead, dear! As we both shall be cast down a well, Pell - mell, If the

YUSS. truth we tell, (You and I as well), ve - ry fast down a nas - ty

The musical score consists of five staves of music. The top staff is labeled 'SOLO YUSSUE.' and has lyrics: 'As you and I, the'. The second staff starts with 'truth to tell.... Have naught but the truth to dread, dear! Well let truth lie at the'. The third staff starts with 'bot - tom of a well, Or we shall..... be..... there, in -'. The fourth staff starts with '- stead, dear! As we both shall be cast down a well, Pell - mell, If the'. The fifth staff starts with 'truth we tell, (You and I as well), ve - ry fast down a nas - ty'. The piano accompaniment is provided by the bottom staff, which features a bass line and harmonic chords. The music is in common time, with various dynamics and performance instructions like 'Pell-mell' and 'fast'.

S of L. Well, well, we'll tell a fib in - stead, dear, In - stead dear! In -

H of L. Well, well, A fib! in - stead!

H. D. Well, well, A fib! in - stead!

YUSS. well!

D

S of L. - stead! As I'm loth that we both At the

H of L. in - stead! As I'm loth that we both At the

H. D. in - stead! As I'm loth that we both At the

YUSS. As I'm loth that we both At the

S of L. last shall be cast Ve - ry fast down a nas - ty.... well, well, well, Well

H of L. last shall be cast Ve - ry fast down a nas - ty.... well, well, well, Well

H. D. last shall be cast Ve - ry fast down a nas - ty.... well, Well

YUSS. last shall be cast Ve - ry fast down a nas - ty.... well, Well

S of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a
 H of L tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a
 H.D. tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a
 YUSS tell a fib in - stead, dear! We'll tell a fib in - stead, dear! Just a

S of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll
 H of L lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll
 H.D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll
 YUSS lit - tle ta - ra - did - dle i - dyll fib in - stead, dear! Just a lit - tle ta - ra - did - dle i - dyll

S of L ta - ra - did - dle i - dyll in - stead! E
 H of L ta - ra - did - dle i - dyll in - stead!
 H.D. ta - ra - did - dle i - dyll in - stead!
 YUSS ta - ra - did - dle i - dyll in - stead! As I'm loth that we

S of L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

H of L. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

H.D. Just a lit - tle ta - ra did - dle i - dyll fib in - stead, dear!

YUSS. both should be cast down a well, Ve - ry

S of L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

H of L. Just a lit - tle ta - ra - did - dle i - dyll fib in -

H.D. Just a lit - tle ta - ra - did - dle i - dyll fib in -

YUSS. fast down a nasty well, We'll tell a fib in -

S of L. - steady, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

H of L. - steady, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

H.D. - steady, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

YUSS. - steady, dear! A lit - tle ta - ra - did - dle i - dyll fib in - stead! A

accel.

S. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,
 H. of L. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,
 H. D. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,
 YUSS. lit - tle ta - ra - did - dle i - dyll, lit - tle ta - ra - did - dle i - dyll,

accel.

Tempo I^o

S. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!
 H. of L. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!
 H. D. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!
 YUSS. lit - tle ta - ra - did - dle i - dyll fib in - stead, dear!

DANCE.

p delicatissimo.

Musical score for piano, page 144, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp (F#), and common time. The bottom system starts with a bass clef, a key signature of one sharp (F#), and common time. The music includes various dynamic markings such as *rit.*, *cres.*, *dim.*, and *p*. The score concludes with a final dynamic marking of *p*.

N^o 17.

CHORUS and SOLOS.
(Physician, Grand Vizier, and Royal Executioner.)

Allegro vivace alla marcia. (♩ = 112)

Piano.

A

CHORUS.

From

f

From

f

CHO. Morn . ing Pray'r The Sul-tan of Per . sia comes! Let

Morn . ing Pray'r The Sul-tan of Per . sia comes! Let

Rd.

CHO. trum . pets blare And loud . ly at . tack the drums! The

trum . pets blare And loud . ly at . tack the drums! The

Rd.

CHO. flutes as well, In . cluding the quaint bas . soon; And let them bold . ly blow An

flutes as well, In . cluding the quaint bas . soon; And let them bold . ly blow An

CHO.

a - pro - pos And pop - u - lar Per - sian tune! _____ Your
a - pro - pos And pop - u - lar Per - sian tune! _____ Your

bo - dies bend! Your pop - u - lar Sul - tan comes! _____ Your
bo - dies bend! Your pop - u - lar Sul - tan comes! _____ Your

hands ex - tend! Re - spect - ful - ly cross your thumbs! _____ And
hands ex - tend! Re - spect - ful - ly cross your thumbs! _____ And

CHO.

with sa . laam En . dea . vour to sing (or croon,) In key that's quite cor . rect (as

with sa . laam En . dea . vour to sing (or croon,) In key that's quite cor . rect (as

hell ex . pect) A pop . u . lar Per . sian tune! **B**

CHO.

hell ex . pect) A pop . u . lar Per . sian tune!

B

Reed. *

GRAND VIZIER.

Out . side a mob Of peo . ple ex . pect ant

p

VIZ.

hums: _____ Their pul - ses throb _____ Their pop - u - lar Sul - tan

VIZ.

comes! _____ And when they see Their pop - u - lar Sul - tan

VIZ.

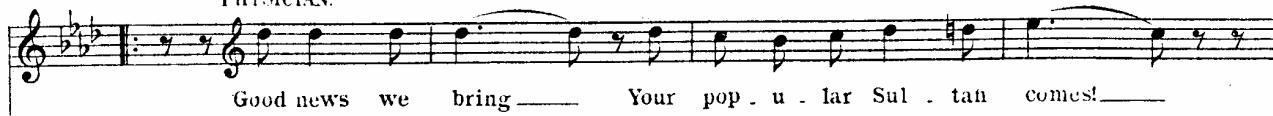
soon, They'll all break out - and sing (or shout) This pop - u - lar,

VIZ.

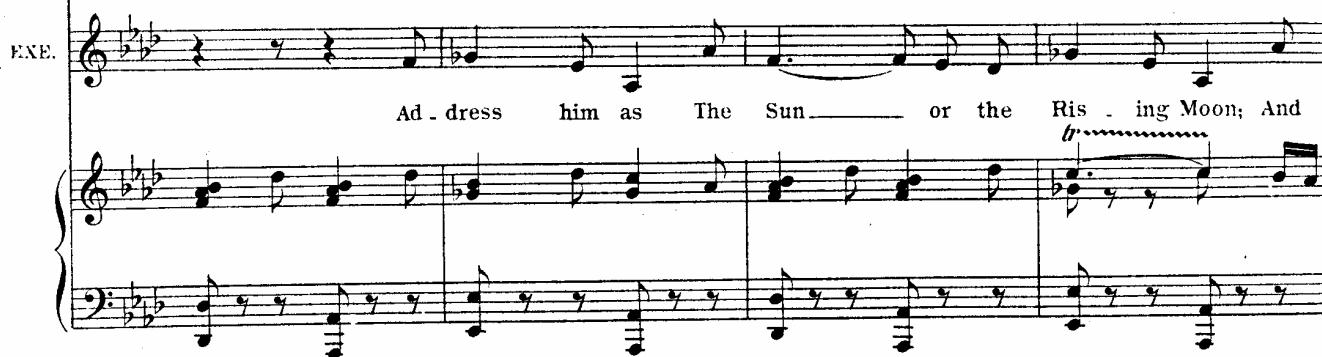
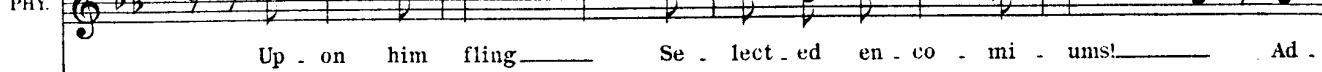
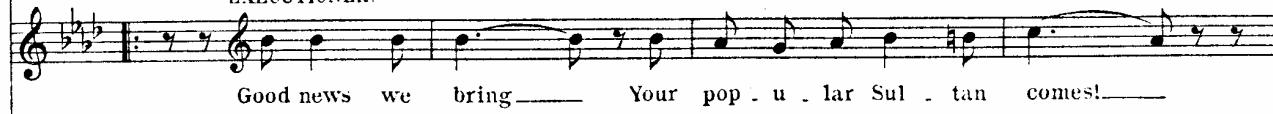
pop - u - lar Per - sian tune! _____

C

PHYSICIAN.



EXECUTIONER.



PHY.

don't for . get Your praise to set To a pop . u . lar Per . sian tune!—

EXE.

don't for . get Your praise to set To a pop . u . lar Per . sian tune!—

PHY.

tune!—

D

CHORUS.

From

EXE.

tune!—

From

CHO.

Morn . ing Pray'r The Sul . tan of Per . sia comes!— Let

Morn . ing Pray'r The Sul . tan of Per . sia comes!— Let

R.D. * *R.D.*

CHO.

trum-pets blare And loud-ly at-tack the drums! The

trum-pets blare And loud-ly at-tack the drums! The

Rwd. *Rwd.* *

flutes as well, in-clud-ing the quaint bas-soon; And let them bold-ly blow An

flutes as well, in-clud-ing the quaint bas-soon; And let them bold-ly blow An

à-pro-pos And pop-u-lar Per-sian tune! Your

à-pro-pos And pop-u-lar Per-sian tune! Your

Rwd. *

CHO.

bo - dies bend! Your pop . u . lar Sul . tan comes! _____ Your

bo - dies bend! Your pop . u . lar Sul . tan comes! _____ Your

CHO.

hands ex - tend! Re .spect .ful .ly cross your thumbs! _____ And

hands ex - tend! Re .spect .ful .ly cross your thumbs! _____ And

CHO.

with Sa . laam En . dea.vour to sing (or croon) In key that's quite cor . rect (As

with Sa . laam En . dea.vour to sing (or croon) In key that's quite cor . rect (As

hell ex . pect) A pop . u . lar Per . sian tune! Your bo . dies bend! your hands ex .

CHO.

hell ex . pect) A pop . u . lar Per . sian tune! Your bo . dies bend! your hands ex .

hell ex . pect, Il . la . lah! _____ And with Sa . laam In key cor . rect, (As hell ex .

CHO.

hell ex . pect, Il . la . lah! _____ And with Sa . laam In key cor . rect, (As hell ex .

hell ex . pect,) Il . la . lah! _____ (As hell ex . pect!) Bo . dies bend! Hands ex .

CHO.

hell ex . pect,) Il . la . lah! _____ (As hell ex . pect!) Bo . dies bend! Hands ex .

CHO.

tend With Sa . laam en . dea . vour To sing a Per . sian
 CHO.
 tend With Sa . laam en . dea . vour To sing a Per . sian
 tune! A pop . u . lar Per . sian tune! A pop . u . lar Per . sian
 CHO.
 tune! A pop . u . lar Per . sian tune! A pop . u . lar Per . sian
 tune! A pop . u . lar, pop . u . lar Per . sian tune!

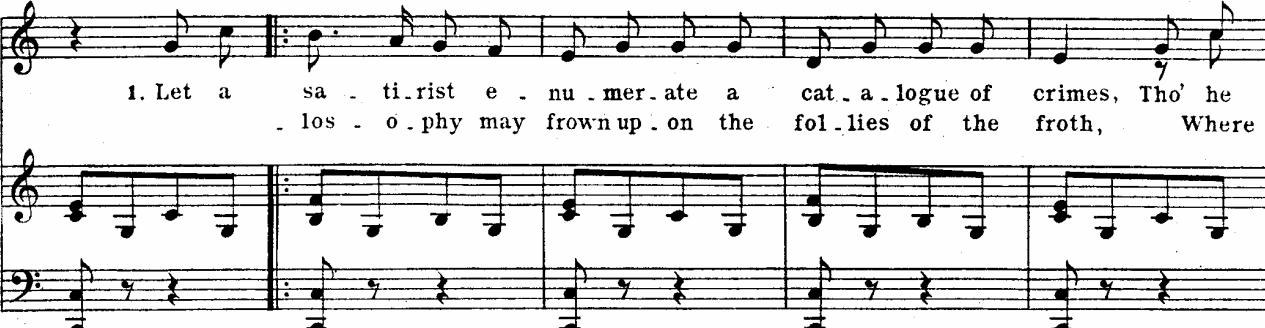
N^o 18.

SONG: (Sultan) with CHORUS.

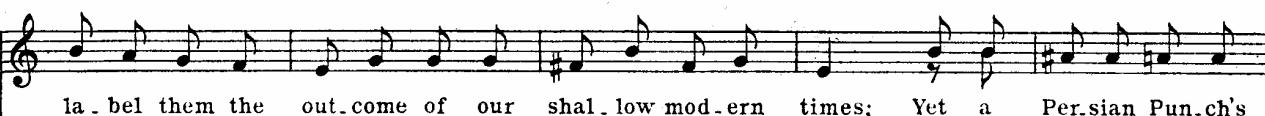
Allegretto. ($\text{♩} = 108$)

Sultan. 

Piano. 

SUL. 

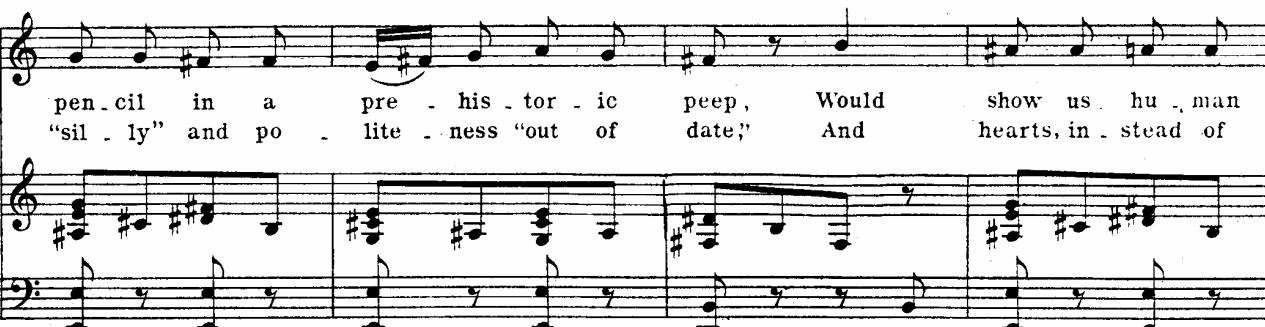
1. Let a sa - ti .rist e . nu .mer .ate a cat .a .logue of crimes, Tho' he
 los .o .phy may frown up .on the fol .lies of the froth, Where

SUL. 

la .bel them the out .come of our shal .low mod .ern times; Yet a Per .sian Pun .ch's
 bounce has beat .en brains, and vul .gar shod .dy's coun .ted cloth. Where sen .ti .ment is

SUL. 

pen .cil in a pre . his .tor .ic peep, Would show us hu .man
 "sil .ly" and po . lite .ness "out of date," And hearts, in .stead of



SUL.

na - ture just as shal - low, or as deep. It is mon - ey more than
gold - en, are a cheap e - lec - tro plate: But a wo - man is a

SUL.

manners now-a - days that makes a man; And the man may make his mon - ey in such
wo - man, and a man is but a man, And the froth has always floated ev - er

SUL.

manner as he can; And the more he makes of it the more his friends will make of
since the world be - gan; And the froth of hu - man na - ture is the fee - ble-minded

SUL.

un poco rit.

him, That has al - ways been the way since hu - man sharks be - gan to swim! And
mob, Of an - i - ma - ted fash - ion-plates That make the ge - nus "snob!" And

colla voce

a tempo

SUL.

cyn . ics may com . plain that So . ci . e ty is mixed; But I gath . er in the
 cyn . ics may com . plain that So . ci . e ty is mixed; I am rea . dy to main .

SUL.

main its in . gre . dients are fixed; And So . ci . e ty has
 tain its in . gre . dients are fixed; And the world of men and

SUL.

al . ways been a sort of "gin . ger - pop" The dregs are at the bot . tom and the
 wo . men is a so . cial "gin . ger - pop" The dregs are at the bot . tom and the

CHORUS.

SUL.

froth is at the top! And So . ci . e ty has al . ways been a
 froth is at the top! And the world of men and wo . men is a

And So . ci . e ty has al . ways been a
 And the world of men and wo . men is a

f

sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
 CHO. so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

sort of "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the
 so-cial "gin-ger - pop," For the dregs are at the bot-tom and the froth is at the

1. SULTAN. 2.

CHO. top! 2. Now phi . top!

top! top!

p staccato

f

Nº 19.

(SONG: (Dancing Sunbeam, with others.)

Allegro moderato à la contredanse. ($\text{d} = 104$.)

Blush-of-Morn.

Honey-of-Life.

Heart's Desire.

Dan. Sunbeam.

Physician.

Sultan.

Vizier.

Piano.

The musical score consists of eight staves for voices and one staff for the piano. The voices are labeled from top to bottom: Blush-of-Morn, Honey-of-Life, Heart's Desire, Dan. Sunbeam, Physician, Sultan, Vizier, and Piano. The piano staff is at the bottom, with a brace grouping it with the other voices. The tempo is Allegro moderato à la contredanse, with a key signature of two sharps and a time signature of common time. The vocal parts have short rests or silence in the first measure. The piano part starts with a forte dynamic (f) and ends with a piano dynamic (p). The score includes markings such as 'Re.', '*' (rehearsal mark), and a fermata over the Dan. Sunbeam staff.

B of M.

The musical score consists of eight staves, each with a treble clef and a key signature of one flat. The vocal parts are: Bass of Male (B of M.), Tenor of Male (T of M.), Alto of Male (A of M.), Bass of Female (B of F.), Tenor of Female (T of F.), Alto of Female (A of F.), Soprano of Female (S of F.), and Bassoon (VIZ.). The lyrics for the first four staves are identical: "She's always known" and "She can't forget?". The lyrics for the fifth staff begin with "heart of my hearts I've al ways known," followed by "I've al ways known I should" and "I shan't forget Who were". The lyrics for the sixth staff are "She's always known" and "She can't forget?". The lyrics for the seventh staff are "She's always known" and "She can't forget?". The lyrics for the eighth staff are identical to the first four staves: "She's always known" and "She can't forget?". The music includes various rests and note patterns, such as eighth-note pairs and sixteenth-note groups.

T of M.

A of M.

B of F.

T of F.

A of F.

S of F.

VIZ.

H of M

A social throne she'd grace,
A far in - fe - rior race,

H of L

A social throne she'd grace,
A far in - fe - rior race,

Hts D

A social throne she'd grace,
A far in - fe - rior race,

Juv. S.

one day grace a social throne,
Queens in my sub . ur . ban set;

I dreamed at the age of
They'll learn theresa wi . der

PHY.

A social throne she'd grace,
A far in - fe - rior race,

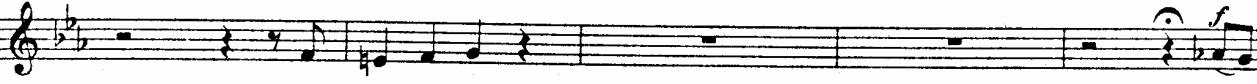
SUL.

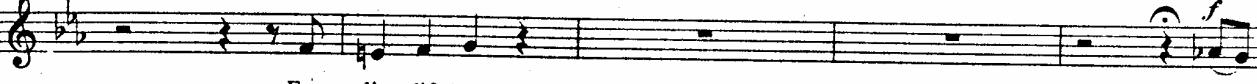
A social throne she'd grace,
A far in - fe - rior race,

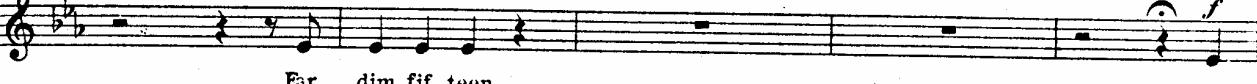
VIZ.

A social throne she'd grace,
A far in - fe - rior race,

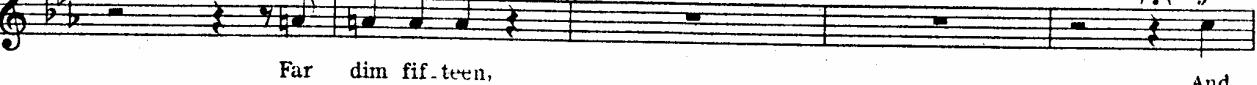


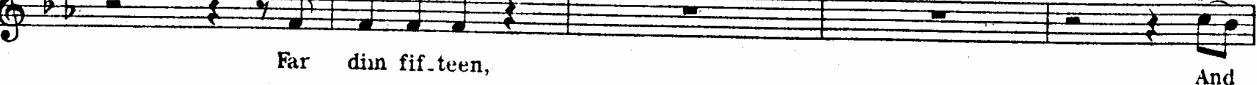
B of M. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll

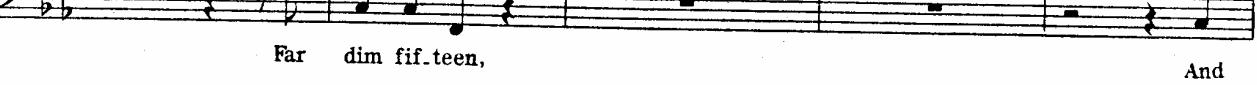
H of L. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll

Hts D. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll

Dan S. 
 slim fif.teen, Of slim fif.teen I should be what you see, A Social Queen!
 gap be.tween, A gulf be.tween them and me (you'll see) Now I'm a Queen!

PHY. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll

SUL. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll

VIZ. 
 Far dim fif.teen,
 A gap be.tween,
 And
 You'll



B of M. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

H of L. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

Hts D. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

Dan. S.

Ah!

Ah!

PHY. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

SUL. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

VIZ. *p*

take your pro.per place *you* would be What we see, A So .cial Queen, A So .cial
put them in their place! Them and you,(We shall see,) Now you're a— Queen,Now you're a

f *p*

B of M.

H of L.

Hts D.

Dan. S.

PHY.

SUL.

VIZ.

Bassoon (B of M.)

Horn (H of L.)

Trombone (Hts D.)

Double Bass (Dan. S.)

Flute/Piccolo (PHY.)

Trombone (SUL.)

Bassoon (VIZ.)

Piano (Accompaniment)

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

fit to drop. With a fix'd grimace
cise ly those Who have once snub'd you -

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

That is meant for a smile Of en - joy - ment keen,) Is the
And to patronize them Or to cut them clean Is the

B of M.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Hof L.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Ifts D.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

Dan. S.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

PHY.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

SUL.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

VIZ.

way to be gay As a So - cial Queen! And that's your pro - per, pro - per
height of de.light To a So - cial Queen! And that's your pro - per, pro - per

B of M. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

H of L. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

Hts D. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

Dan.S. *p* *f*
 Ah! _____ Ah! _____ Ah! _____

PHY. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

SUL. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

VIZ. *p* *f*
 place! 'Tis the way to be gay as a so.cial Queen! And that's your pro.per place! Ah! _____
 place! 'Tis the height of de.light To a so.cial Queen! And that's your pro.per place! Ah! _____

p *f*

B of M.

1.
 That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

U of L.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

Hts D.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

Dan D.

That's my pro - per, pro - per place!
 That's my pro - per, pro - per place!

PHY.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

SUL.

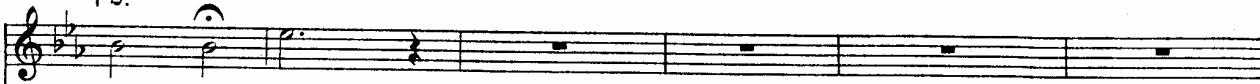
That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

VIZ.

That's your pro - per, pro - per place!
 That's your pro - per, pro - per place!

1.


2.

B of M. 

pro - per place!

I of L. 

pro - per place!

Hts. D. 

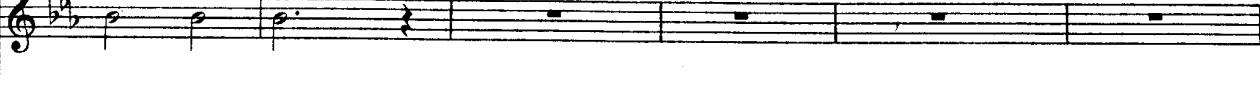
pro - per place!

Dan. S. 

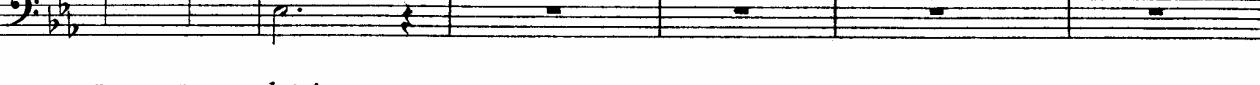
pro - per place!

PHY. 

pro - per place!

SUL. 

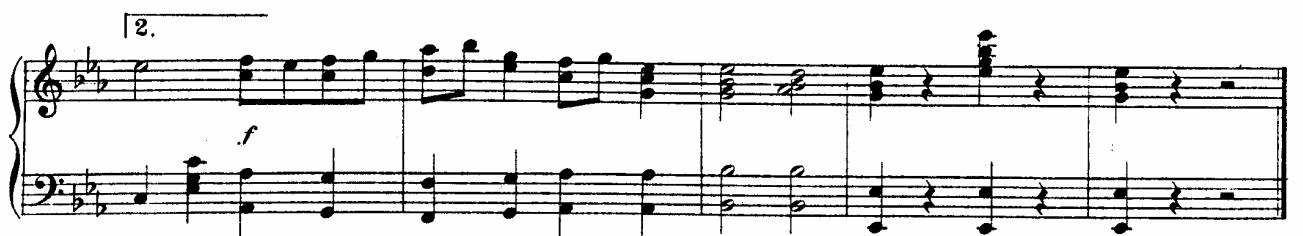
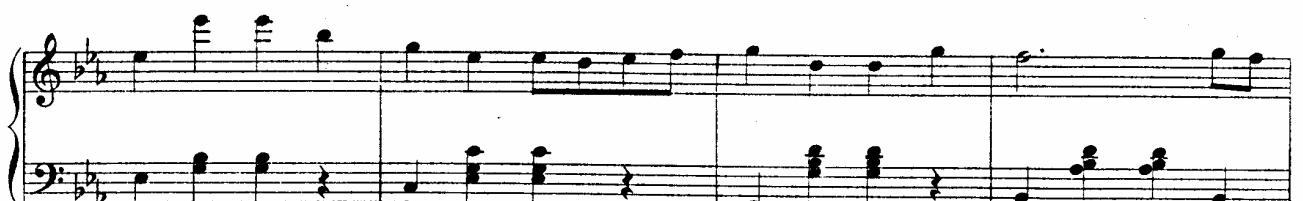
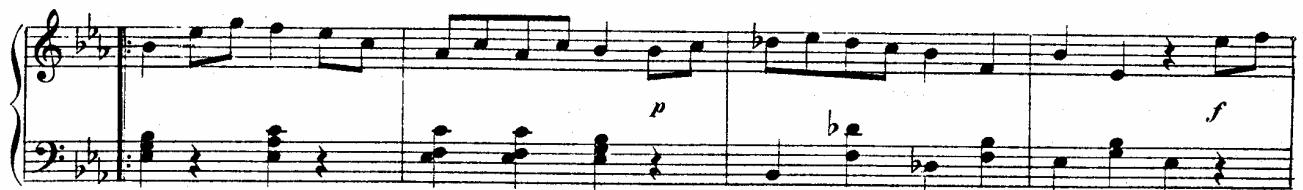
pro - per place!

VIZ. 

pro - per place!

DANCE.





N^o 20.

DUET. Sultana (Rose-in-Bloom) and Sultan.

Andante con moto. ($\frac{2}{4}$ 120)

Sultana.
(Rose-in-Bloom.)

Piano.

S.
(R in B.)

S.
(R in B.)

S.
(R in B.)

Sup. pose, I say, sup.

pose, That your sil . ick . le wife Just for once in all her life Were to

foolish . ly for . get Or . i . ent . al et . i .quette And in . fring e a reg . u . la . tion Formed for

per . sons of her sta . tion, Would oo blame oo ick . le wi . fie? Would oo

S.
(R in B.)

pun . ish wi . fie . pi . fie? Would she meet a dread . ful

A

S.
(R in B.)

doom? Sup - pose my love . ly Rose, My

cres:

SUL.

Roy . al Rose - in - Bloom, My Roy . al Spouse Zu . bey . deh Could for .

SUL.

- get she is a la . dy, Then my sil . ly ick . le wi . fie, oo would

SUL.

lose oo ick . le li . fie, oo would lose oo ick . le

un poco rit:

un poco rit:

B

ROSE-in-BLOOM.

a tempo

R in B.
(S.)

For Queens must not forget— Their "set," They
li - fie! For Queens must not forget, My pet,— They—

*a tempo**dolce*

R in B.
(S.)

owe to Et - i - quette a debt; And Roy - al - ty must
owe to Et - i - quette a debt; And Roy - al - ty must

dim:

R in B.
(S.)

ev - er be Up - held - in - per - fect - dig - ni -

SUL.

ev - er be Up - held - in - per - fect - dig - ni -

dim:

R in B.
(S.)

tee!
tee!
tee!

S. Sup.

un poco rall.

R in B.

- pose, I say, sup - pose - That one night she could n't sleep, So she

calle roce

R in B.

thought that she would creep Like a si . lent lit . tle mouse, Down the

R in B.

stairs and out of house, And a . bout the ci - ty trot - ted Would she

R in B.

have to be gar - rot - ted?Would a nas - ty kni . fie . pi - fie, Put an

D

SULTAN.

S.
(R in B.)

end to ick le wi fie? Or a bow - string be her doom? My

SUL.

wi fie pi fie knows, My Roy al Rose in Bloom, If she

SUL.

did what you re fer to. Then the Ex e cu tion er to With his

SUL.

great big kni fie pi fie, I should send my ick le wi fie! But,

ritard.

E

a tempo

RinB.
(S.)

But, But as you can't sup - pose your Rose, For

SUL.

But as I can't sup - pose my Rose, For

ritard.

p a tempo

RinB.
(S.)

- get - ting what she knows she owes, To rig . id Roy . al

SUL.

- get - ting what she knows she owes, To rig . id Roy . al

cres.

f

RinB.
(S.)

Et . i . quette. We will not talk of that, as

SUL.

Et . i . quette, We will not talk of that, my

dim.

dim.

R in B.
(S.)

SUL.

R in B.
(S.)

SUL.

R in B.
(S.)

SUL.

N^o 21.

CHORUS with SOLOS.

(Hassan, Physician, Vizier, and Executioner.)

Andante con moto. (♩ = 84)

Piano.

The musical score consists of five systems of music. The first system shows the piano accompaniment in G minor, 2/4 time, with dynamic markings *p* and *cres.*. The second system continues the piano part. The third system begins the "CHORUS." vocal line in G minor, 2/4 time, with dynamic *p*. The lyrics for the chorus are: "Laugh-ing low! On toe - tip! Fin - ger". The fourth system continues the chorus. The fifth system introduces the "CHO." (Chorus) vocal line in G minor, 2/4 time, with dynamic *so-*. The lyrics for the chorus are: "On each lip! Whis - per - ing, (Un - der - tone,) Set the". The sixth system continues the chorus. The piano accompaniment is present throughout all systems.

CHO.

King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -)

King On the throne! King Has - san, Ho! ho! ho! ho! ho! ho! (Laugh pi -)

an . is . si . mo) Ho! ho! ho! Laugh . ing low, On tip - toe, Laugh . ing

an . is . si . mo) Ho! ho! ho! Laugh . ing low, On tip - toe, Laugh . ing

low, ho! ho! ho! ho! ho! ho! Hush, hush, hush, hush!
Ho!

low, ho! ho!

B

CHO.

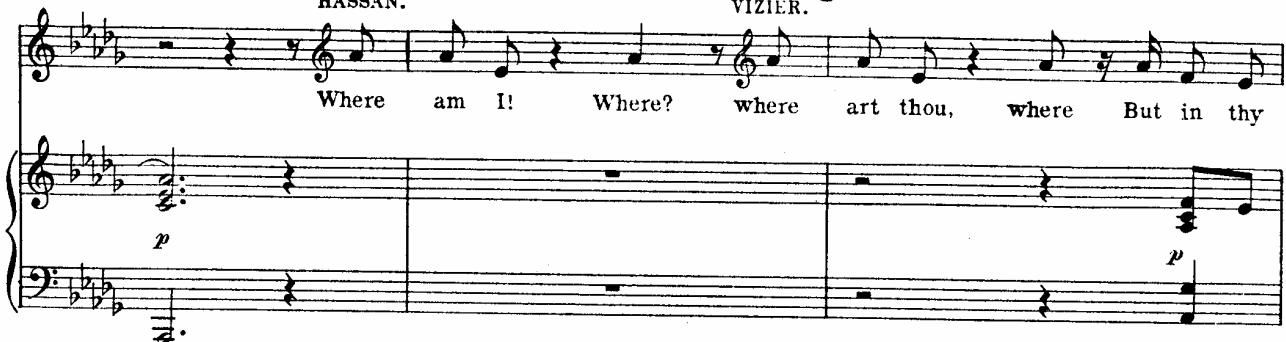
Hush! hush! hush! hush!
Hush! hush! hush! hush!

Ho!



HASSAN.

VIZIER.



CHORUS.



CHO.

cres.

ev . 'ry one will rush and run, And race to get thy bid - ding done. We

cres.

ev . 'ry one will rush and run, And race to get thy bid - ding done. We

cres.

CHO.

dim:

hear thee and o - bey! — We hear thee and o - bey! We

dim:

hear thee and o - bey! We hear thee and o - bey! We

dim:

Reed. * *Reed.* * *Reed.* * *Reed.* * *Reed.* *

D

HASSAN. PHYSICIAN.

hear thee and o - bey! But hear me speak! But hear him speak, And

hear thee and o - bey!

CHORUS.

PHY.

o . ther mu . sic's flat and weak Be . side his gold . en speech!

His

cres.

CHO.

light . est word is — far pre - ferred, Be . yond the mu . sic an . y bird Could

light . est word is — far pre - ferred, Be . yond the mu . sic an . y bird Could

cres.

CHO.

ev . er hope to reach! Be . yond the mu . sic an . y bird could ev . er

dim:

cres.

ev . er hope to reach! Be . yond the mu . sic an . y bird could ev . er

dim:

cres.

dim:

to reach!

HASSAN.

CHO. hope to reach! At tend to me, EXECUTIONER.
hope to reach! At tend to

EXE. *cres:* him, And bring a gob let to the brim, With Persian sher.bet fill'd! CHORUS.
And
And
And

cres: *E* *dec.* * when he dips His Roy al lips, Let dain ty da mask catch the drips, That

CHO. when _____ he dips His Roy al lips, his
when he dips His Roy al lips, He dips his

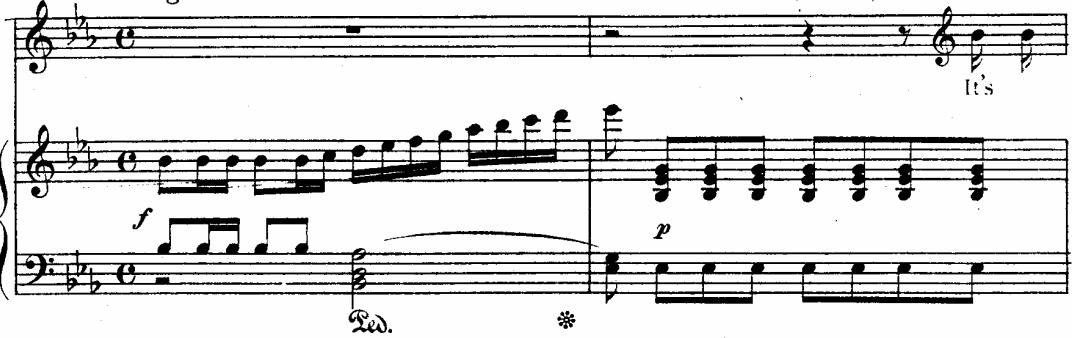
No. 22.

QUINTET and CHORUS.

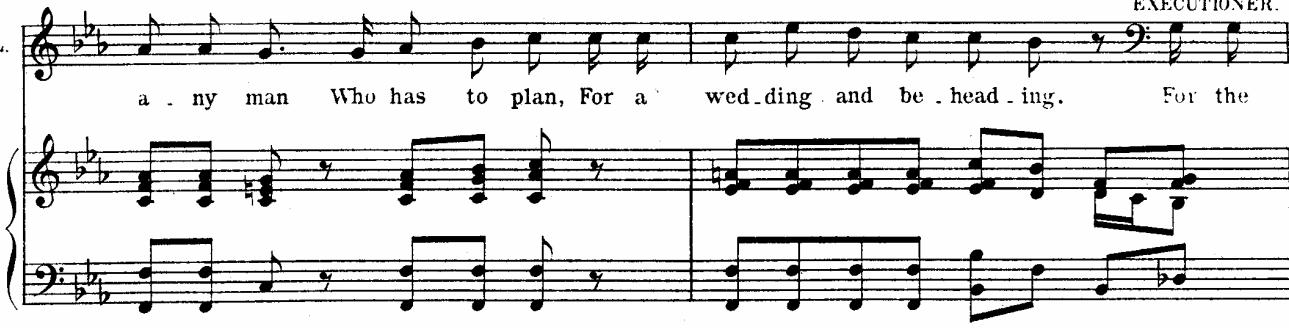
(Scent-of-Lilies, Heart's Desire, Yussuf, Hassan & Executioner.)

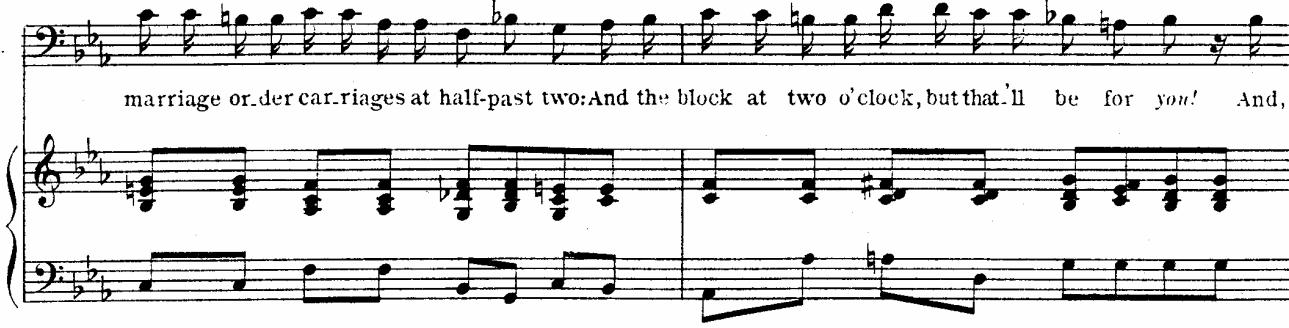
Allegro con moto. ($\text{♩} = 120$)

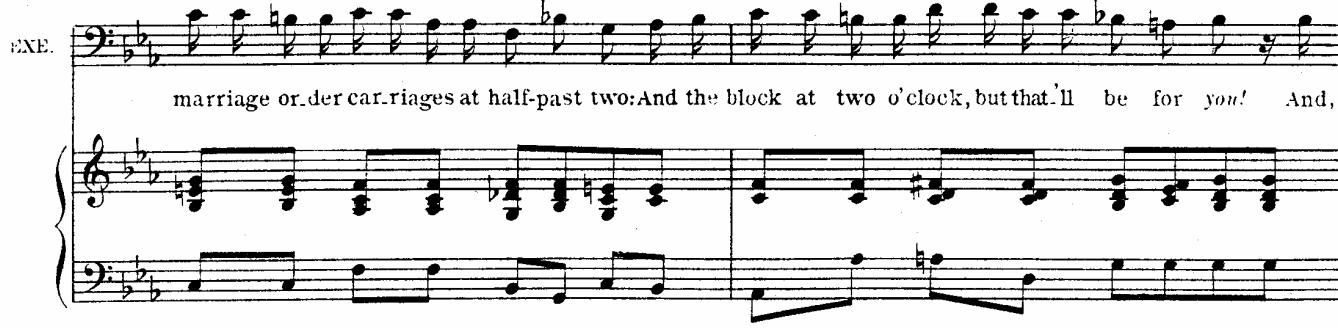
SCENT-OF-LILIES. (*to EXE*)

Scent-of-Lilies. 

Piano. 

S of L. 

EXECUTIONER. 

EXE. 

ly for thee! Ve ry bu sy, bu sy, bu sy must a morn ing be, For
a ny man Who has to plan, For a wed ding and be head ing. For the
marriage or der carriages at half-past two: And the block at two o'clock, but that'll be for you! And,

CHORUS.

EXE. And,

bless my heart, It's time to start, Or I shall be late for the wedding! And,

WHO. bless my heart, it's time to start, Or we shall be late for the wedding!

bless my heart, it's time to start, Or we shall be late for the wedding!

A YUSSUE.
Of o - ver - pow -'ring high de-gree Th'ex -

YUS

alt ed dame who mar ries me! But we must part, my

YUS

allargando

ritard.

SCENT-OF-LILIES

own _____ sweet heart, must part my true sweet heart! It's a

colla voce

S of L

mi se mi se mi se rable day for thee! Ah! mi se mi se rable will your

S of L

HEART'S DESIRE.

mar riage be! I'll plot and plan, And, if I can, Up

Hts. D.

set the fate you're dread. ing! Up . . . set the Fate you're

HASSAN.

Hts. D.

dread. ing! At your marriage, Tho' the car. ria. ges ob. struct the view, It's the

HAS.

block at two o'clock that I shall not get through! And bless my heart, It's time to start, Or

CHORUS.

HAS.

I shall be late for be. heading! Or I shall be late for the wedding!

Or I shall be late for the wedding!

dim.

B

S of L. 

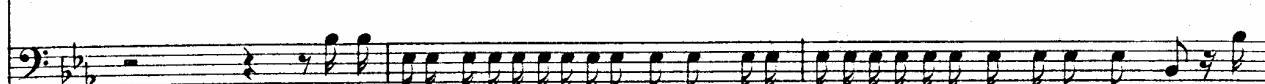
Of o - ver - pow'r - ing high de - gree, Th'ex .

Hts. D. 

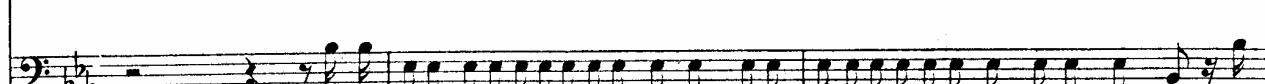
I'll plot and plan I'll plot and plan!

YUS. 

Of o - ver - pow'r - ing high de - gree, Th'ex .

HAS. 

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For

EXE. 

It's a busy, busy, busy, busy day for me: Very busy, busy, busy must a morning be, For

CHO. 

It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For



It's a busy, busy, busy, busy day for thee: Very busy, busy, busy must a morning be, For



S of L. 

Alts D. 

YUS. 

HAS. 

EXE. 

CHO. 



S of L.

Hts D.

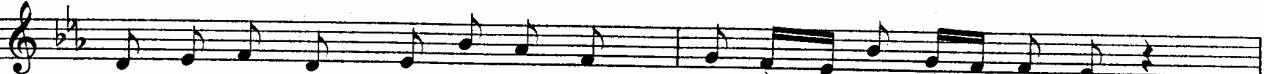
YUS.

HAS.

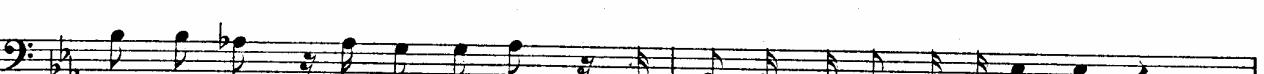
EXE.

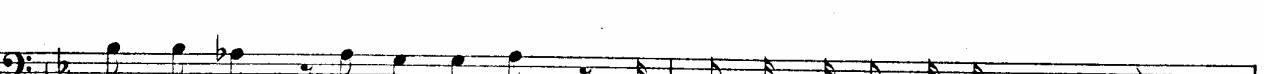
CHO.

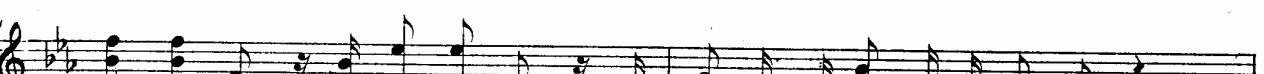
S of L. 
 heart, must part From his true sweetheart!

Hts D. 
 plot and plan, and, if I can, Up set the Fate you're dreading!

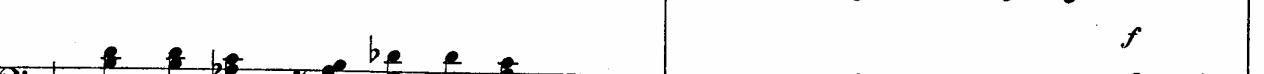
TUS. 
 heart, must part my true sweetheart!

HAS. 
 bless my heart, It's time to start, Or I shall be late for the wed.ding!

EXE. 
 bless my heart. It's time to start, Or I shall be late for the wed.ding!

CHO. 
 bless my heart, It's time to start, Or I shall be late for the wed.ding!


 bless my heart, It's time to start, Or I shall be late for the wed.ding! Bless my

S of L. *f*
Of o - - - ver - pow - 'ring

Hts D. *f*
Of o - - - ver - pow - 'ring

YUS. *f*
Of o - - - ver - pow - 'ring

HAS. *f*
Of o - - - ver - pow - 'ring

EXE. *f*
Of o - - - ver - pow - 'ring

CHO.
It's a bu . sy, bu . sy, bu . sy, bu . sy day for thee! Ve . ry
heart, It's time to start, it's time! It's a bu . sy, bu . sy, bu . sy, bu . sy day for thee! Ve . ry

f

Red. *

Sof. L.

A. C. C. D.

T. R. B. D.

B. S. B. S.

B. S. B. S.

EXE.

CHO.

high de - - gree Th'ex - - al - - ted Rose - in -

high de - - gree Th'ex - - al - - ted Rose - in -

high de - - gree Th'ex - - al - - ted Rose - in -

high de - - gree Th'ex - - al - - ted Rose - in -

high de - - gree Th'ex - - al - - ted Rose - in -

high de - - gree Th'ex - - al - - ted Rose - in -

bus. sy. bus. sy. bus. sy. must a morn. ing be, For the marriage order car. riages at half-past two, And the

bus. sy. bus. sy. bus. sy. must a morn. ing be, For the marriage order car. riages at half-past two, And the

2d.

S of L.

Bloom may be, But part they must, But

Hts D.

Bloom may be, But part they must, But

YUS.

Bloom may be, But part we must, But

HAS.

Bloom may be, But part they must, But

EXE.

Bloom may be, But part they must, But

CHO.

block at two o' clock, but that'll be for you! And the block at two o' clock, but that'll be for you! And,

block at two o' clock, but that'll be for you! And the block at two o' clock, but that'll be for you! And,

S of L.

Hts D.

YUS.

HAS.

EXE.

CHO.

bless my heart, It's time to start, Or else be late, for the
bless my heart, It's time to start, Or else be late, for the
bless my heart, It's time to start, Or else be late, for the
bless my heart, It's time to start, Or else be late, for the
bless my heart, It's time to start, Or I shall be late for the
bless my heart, It's time to start, Or I shall be late for the

S of L. wed . ding! —

Hts. D. wed . ding! —

YUS. wed . ding! —

HAS. wed . ding! —

EXE. wed . ding! —

CHO. wed . ding! —

wed . ding!

f staccato sempre

N^o 23.

SONG.- (Yussuf.)

Allegretto con tenerezza. ($\text{♩} = 78$)

Yussuf.

Piano.

Y.
Our tale _____ is told, _____ And now is grow . ing
old! _____ For Fate. who holds the book of child . hood, youth,___ and ____
age, _____ Her fin - ger now doth crook To turn an . o . . . ther

Y.
cres:
age, _____ Her fin - ger now doth crook To turn an . o . . . ther

2d. *
cres:
age, _____ Her fin - ger now doth crook To turn an . o . . . ther

2d. * 2d. *

Y. page. — Try to for - get, — Al - though a soft re -

Y. - gret, — Like some poor fa - ded rose - leaf lie, (To

Reed.

Y. mark — the place) — With in the book where thou and I Have

cresc.

pianiss.

Y. read one pas . sage full of grace! Where thou — and I — have

Reed.

stentando

Y. read one pas . sage full of grace! Oh, try,

dim.

Reed.

dim.

f deciso e animato

Y. try — to for — get! The des — erts
 wide, — And we — must mount and ride! — Each with a ca — ra — van
 that's — la — den with our sighs; — To
 bar — ter, if we can, — our loads in Par — a — dise.

dim.

Try — to for — get! — Try — to for — get! — Our

con tenerezza

Y. ca - ra - vans have met A - mid the burn - ing

un poco rall: Ah! where thou and I, where

a tempo

colla voce p a tempo

Rit.

thou and I Have rest ed in a sha dy place A

semre cres: lit - tle while, — and then passed by, — and

semre cres:

Y. then passed by! Where thou and I. where
 Y. passed by! * Red. * Red. *

Y. dim: thou and I have now passed by!

f colla voce dim: * Red. * Red. * Red. *

Y. Try to for - get! Try to for -

Y. pp morendo - get!

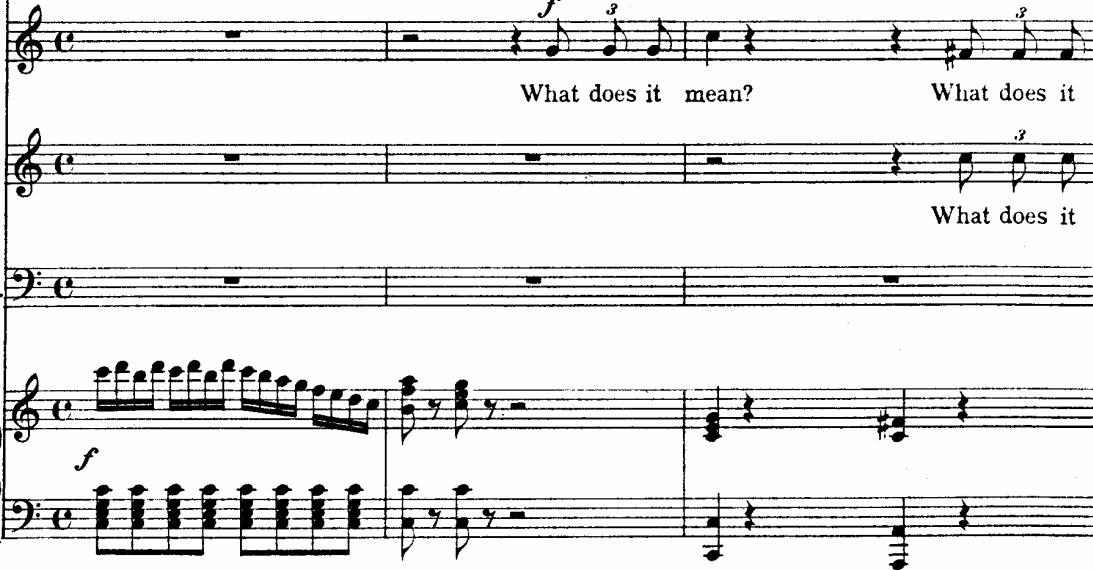
N^o 24.

RECIT. and MADRIGAL.

(Blush-of-Morning, Dancing Sunbeam, Yussuf, and a Royal Guard)

Allegro con brio.

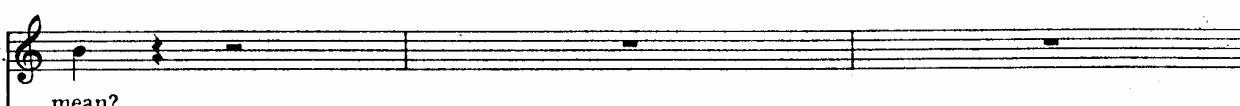
B of M. 

Dan. S. 

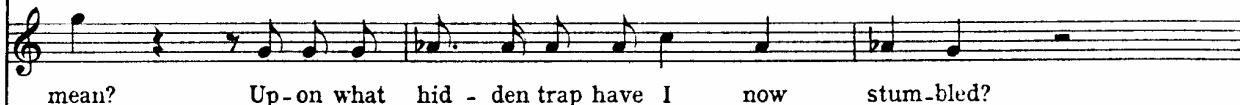
Yussuf. 

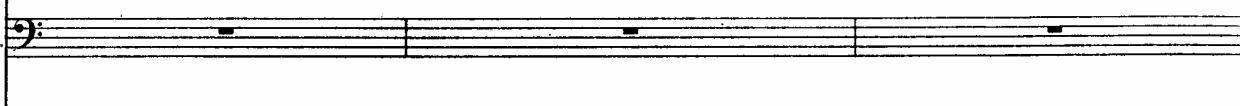
A Royal Guard. 

Piano. 

B of M. 

D. S. 

Y. 

A.R.G. 

Piano. 

B of M. - - - - - And I lie

D.S. b - - - - - mo - ment Queen. Then comes a thun - der clap And I lie

Y. - - - - - And I lie

A.R.G. - - - - -

B of M. - - - - - hum - bled!

D.S. - - - - - hum - bled!

Y. - - - - - hum - bled! So sure-ly swings the pen - du - lum of Fate That

A.R.G. - - - - -

Allegretto comodo non troppo vivace. ($\text{♩} = 134$)

B.of.M.

D.S.

Y. *rall.*
mak - eth joy and sor - row al - ter - nate!

A.R.G.

colla voce.

B.of.M.

D.S.

Y. Joy and sor - row Al - ter - nate

A.R.G.

Joy and sor - row Al - ter - nate

Joy and sor - row Al - ter - nate

Joy and sor - row Al - ter - nate

B of M. *cres:*

Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

D.S. *cres:*

Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

Y. *cres:*

Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

A.R.G. *cres:*

Ev' - ry hour that pass - eth by; Till to - mor - row Fic - kle Fate May or -

B of M. *cres.*

- dain you laugh or.... cry! Till to - mor-row Fic-kle Fate May or - dain,.....

D.S. *cres.*

- dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

Y. *cres.*

- dain you laugh or cry! Till to - mor-row Fic-kle Fate May or - dain,.....

A.R.G. *cres.*

- dain you laugh or cry! Till to - mor-row Fic-kle Fate..... May or - dain,.....

B.of.M. *dim:* 1. 2. *mf*

D.S. *dim:* *mf*

Y. *dim:* *mf*

A.R.G. *dim:* *mf*

B.of.M. *cres:* *f*

D.S. *cres:* *f*

Y. *cres:* *f*

A.R.G. *cres:* *f*

clock that strikes the time Rings at first a.... mer-ry chime; Then,to mock the

clock that strikes the time Rings at first a.... mer-ry chime; Then,to mock the mar - riage

clock that strikes the time Rings at first a.... mer-ry chime; Then,to mock the mar - riage

clock that strikes the time Rings at first a mer-ry chime; Then,to mock the

B of M. *dim.*

mar - riage bell,.... Tolls a me - lan - cho - ly knell! Tolls..... a me - lan -

D.S. *dim.*

bell, Tolls a me - lan - cho - ly knell, a me - - - lan -

Y. *dim.*

bell, Tolls a me - lan - cho - ly knell, a me - - - lan -

A.R.G. *dim.*

mar - riage bell, Tolls a me - lan - cho - ly, me - lan -

dim.

B of M. *p*

- cho - ly knell! Or the me - lan - cho - ly gong Tolls a

D.S. *p*

- cho - ly knell! Or the me - lan - cho - ly gong Tolls a

Y. *p*

- cho - ly knell! Or the me - lan - cho - ly gong Tolls a

A.R.G. *p*

- cho - ly knell! Or the me - lan - cho - ly gong Tolls a

p

B of M

D.S.

Y.

A.R.G.

B of M

D.S.

Y.

A.R.G.

Bof M - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - row al - ter - cres: molto.

D S - dong - a - dong, So the clock doth in - di - cate Joy and sor - row, joy and cres: molto.

Y - dong - a - dong, So the clock doth in - di - cate Joy and sor - row al - ter - cres: molto.

ARG - dong - a - dong, So the clock doth in - di - cate Joy.... and sor - - row cres: molto.

Bof M

nate! Ding, dong, ding, Ding,

D S

sor - row al - ter - nate! Ding, ding, ding, ding, ding, ding, dong: Ding, ding,

y

nate! Ding, ding, ding, ding, ding, ding, dong. Ding, ding, ding,

ARG

al - ter - nate! Ding! dong.

B of M

ding, ding! So the clock doth in - di - cate Joy and sor - row al - ter - nate. The

D S

ding, ding, ding, ding! So the clock doth in - di - cate Joy and sor - row al - ter - nate.

Y

ding, ding, ding, ding dong! The clock doth in - di - cate Joy and sor - row al - ter - nate.

ARG

So the clock doth in - di - cate Joy and sor - row al - ter - nate.

B of M *dim:* *morendo.*
 clock doth in - di - cate,... joy and sor - row, joy and sor - row, joy and sor - row

D S *dim:* *morendo.*
 The clock doth in - di - cate,... joy and sor - - row

Y *dim:* *morendo.*
 doth in - di-cate, joy and sor - - row

ARG *dim:* *morendo.*
 The clock doth in - di-cate, joy and sor - - row

dim:

ritard: al fine. *p*

B of M

al - ter - nate. Ding dong, joy and

D S

al - ter - nate. Ding dong, joy and

Y

al - ter - nate. Ding, ding, ding, ding, ding, ding, ding, Ding, ding, ding,

ARG

al - ter - nate. Ding dong, joy and

ritard: al fine. *p*

pp

B of M

sor - - - row, Joy or sor - - - row.

D S

sor - - - row, Joy or sor - - - row.

Y

ding, ding, ding, ding dong. Joy or sor - - - row.

ARG

sor - - - row, Joy or sor - - - row.

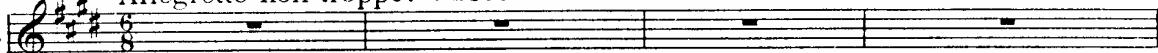
pp

N^o 25.

SEPTET.

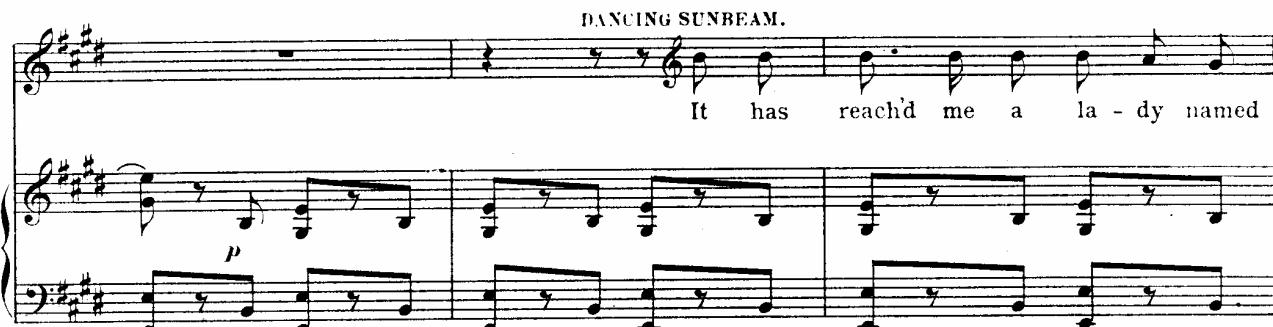
(Scent-of-Lilies, Honey-of-Life, Heart's Desire, Dancing Sunbeam,
Yussuf, Hassan, and Abdaliah.)

Allegretto non troppo. $\text{♩} = 80.$

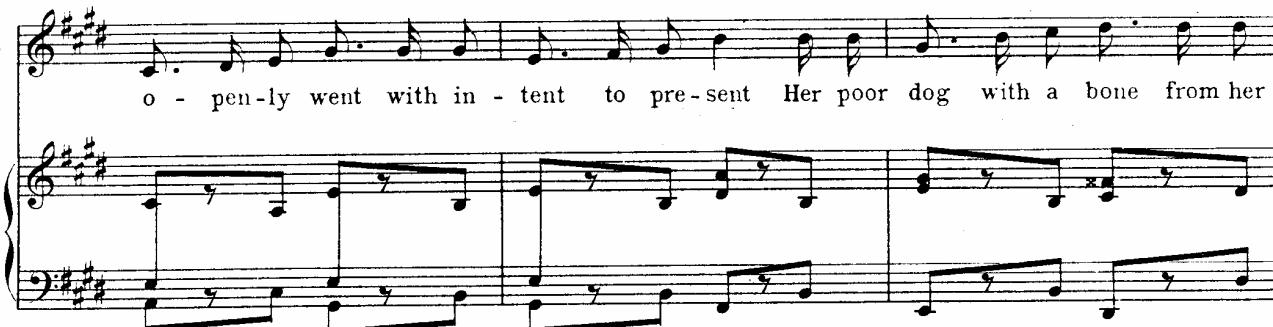
Sunbeam. 

Piano. 

DANCING SUNBEAM.



DS 

DS 

SCENT-OF-LILIES.

A musical score page featuring two staves. The top staff is in G major with a common time signature, showing a vocal line with lyrics: "cup - board! And the dog of that per - son named Hub - bard, Ac -". The bottom staff is in C major with a common time signature, showing a piano accompaniment with eighth-note chords.

A musical score page featuring two staves. The top staff is for Soprano (Sof L) and the bottom staff is for Bassoon. The vocal line continues from the previous page, with lyrics: "com - pan - ied her to the cup - board: But..... when they got there They were". The bassoon part consists of sustained notes and simple harmonic patterns.

SofL

plunged in des - pair, There was no - thing at all in the

crpsc.

A musical score for two voices and piano. The vocal parts are in soprano C major, while the piano part is in F major. The lyrics "cup - board, in the cup -" are written below the vocal lines. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) markings above the vocal lines and piano line.

S of L - board!

H of L There was no - thing what - e - ver at all in the

H D There was no - thing what - e - ver at all in the

D S There was no - thing what - e - ver at all in the

Yus There was no - thing what - e - ver at all in the

Hass There was no - thing what - e - ver at all in the

Abd There was no - thing what - e - ver at all in the

S of L Have you heard of that har - row - ing sto - ry?

H of L cup - board! I

H D cup - board!

D S cup - board!

Yus cup - board!

Hass cup - board!

Abd cup - board!

S of L

H of L have, it's in my cat - e - go - ry!

H D

D S

Yus

And

H Bass

Abd

Acc.

*

S of L It's a

H of L

H D So have I, It's a

D S It's a

Yus I, It's a

H Bass So have I, It's a

Abd So have I, It's a

cresc:

S of L. hor - ri - bly har - row - ing sto - ry! So that won't do for the

H of L. ——————

H. D. ——————

D. S. ——————

Yus. ——————

Huss. ——————

Abd. ——————

S of L. Sul - tan To make him re - joice and ex - ult! An un -

H of L. Sul - tan To make him re - joice and ex - ult! An un -

H. D. Sul - tan To make him re - joice and ex - ult! An un -

D. S. Sul - tan To make him re - joice and ex - ult! An un -

Yus. Sul - tan To make him re - joice and ex - ult! An un -

Hass. Sul - tan To make him re - joice and ex - ult! An un -

Abd. Sul - tan To make him re - joice and ex - ult! An un -

S of L. *cres.* - for - tu-nate end Will his tem - per of - fend So

H of L. - for tu nate end Will his tem - per of - fend So

H. D. - for - tu-nate end Will his tem - per of - fend So

D. S. - for - tu-nate end Will his tem - per of - fend So

Yus. - for - tu-nate end Will his tem - per of - fend So

Hass. - for - tu-nate end Will his tem - per of - fend So

Abd. - for - tu-nate end Will his tem - per of - fend So

cres.

S of L. that won't do for the Sul - - tan!

H of L. that won't do for the Sul - - tan!

H. D. that won't do for the Sul - - tan!

D. S. that won't do for the Sul - - tan!

Yus. that won't do for the Sul - - tan!

Hass. that won't do for the Sul - - tan!

Abd. that won't do for the Sul - - tan!

HEART'S DESIRE.

It is said a young la - dy nam'd Muf - - fet,
Have you heard of the "Hey-did - dle" That

lect - ing a seat on a tuf - - fet,) Was break - ing her fast With a
quaint Zo - o - lo - gi - cal rid - - dle? The Cat they ac - cuse of in -

mod - est re - past, When she sud - den-ly fled from the tuf - - fet! She
vok - ing her "Mews" on a string'd in - stru - ment call'd a fid - - die? At the

spied a she-spi - der be - side her! The spi - der be - side her es -
cow, which was not an in - ert one, The lit - tle dog laughd(what a

- pied pert her! Be - side her-self she Would un - doubt-ed - ly be, Hav-ing
one!) But..... oh, it is feard That the Dish dis - ap - peard With the

H. of L. *cres.*

spied a big spi - der be - side her, be - side
Ta - ble-spoon or the Des - sert one, Des - sert

S. of L. *cres.*

Having spied a big spi - der a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. of L.

her!
one!

H. D.

Having spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

D. S.

Having spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one! Have you

Yus.

Having spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Hass.

Having spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

Abd.

Having spied a big spi - der, a spi - der be - side her!
With the ta - ble-spoon, ta - ble-spoon or the Des - sert one!

H. D.

I have, it's in my ca - te -

D. S.

heard of that hor - ri - ble sto - ry?

Re.

S of L. So have I, It's a

H of L.

H. D. - go - ry! It's a

D. S. It's a

Yus. And I, It's a

Hass. So have I, It's a

Abd. So have I, It's a

S of L. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

H of L. So that won't do for the Sul - tan To

H. D. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

D. S. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Yus. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Hass. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

Abd. hor - ri - bly har - row - ing sto - ry! So that won't do for the Sul - tan To

crys:

S of L. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

H of L. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

H. D. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

D. S. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

Yus. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

Hass. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

Abd. make him re-joice and ex - ult! An un - for - tu-nate end Will his tem-per of - fend.....

cres.

p unis.

S of L. So that won't do for the Sul - - tan!

H. D. unis.

D. S. So that won't do for the Sul - - tan!

Yus. Hass. So that won't do for the Sul - - tan!

Abd. So that won't do for the Sul - - tan!

p

Nº 26.

SCENA (Tutti.)

Allegretto moderato.

VIZIER.

Vizier.

A musical score for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The melody consists of six measures. The first three measures are entirely blank (silence). The fourth measure contains a single eighth note with a sharp sign above it. The fifth measure contains a single eighth note with a sharp sign above it. The sixth measure begins with a sharp sign above the staff, followed by a sixteenth note and a eighth note.

Piano.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *f*. Measure 12 begins with a dotted half note followed by eighth notes. The score ends with a fermata over the final note and the instruction "dim:".

viz. - san, the Sul - tan with his Court ap-proach - es! All look-ing for-ward to your

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 begins with a dynamic 'p' (pianissimo). The melody consists of eighth-note patterns, primarily eighth-note chords. Measure 12 continues the eighth-note patterns, maintaining the dynamic level.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). The score consists of two measures of music.

Ex. 1
that means your ex - e - z - cut - ion!

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note in the treble staff followed by a eighth-note triplet. The bass staff has a quarter note followed by a eighth-note triplet. Measures 12 begin with a half note in the treble staff followed by a eighth-note triplet. The bass staff has a quarter note followed by a eighth-note triplet.

ENTER CHORUS.

The musical score consists of six staves of music. The first two staves show a rhythmic pattern of eighth and sixteenth notes. The third staff begins with a forte dynamic (f) and includes lyrics: "comes the King and all his Court". The fourth staff continues the lyrics. The fifth staff starts with a piano dynamic (p) and includes lyrics: "Anx - ious to be test - ing If your sto - ry be the sort,". The sixth staff continues the lyrics. The score concludes with a final staff.

cres - cen - do

comes the King and all his Court

comes the King and all his Court

f

p

Anx - ious to be test - ing If your sto - ry be the sort,

Anx - ious to be test - ing If your sto - ry be the sort,

Tale that's in - te - rest - ing. If you've not yet got a plot,

Tale that's in - te - rest - ing. If you've not yet got a plot,

He won't think you're jest-ing, You will per-ish on the spot, Now isn't it in-te-rest-ing!

* * * * *

ENTER SULTAN.

ff

VIZIER. *poco più lento.*

The Roy-al Rose-in-Bloom un-veil'd ap-

p

- proach - es! Let all men turn re-spect-ful backs up - on her!

Recit.

SULTAN.

Now, Hassan, We are rea-dy for your

tranquillo.

Ad.

*

sto - ry! Re - mem - ber, tho' the plot may not al - low it, I do com -

Ad.

*

Ad.

*

- mand it have a hap - py end - ing, Be - gin!

Ad.

*

HASSAN. SULTAN. HASSAN.

Be - gin! Ahem! Com - mence! I am im - pa-tient! A -

p

"

SULTAN. HASSAN. (aside)

- hem! Go on! A - hem! Ah! hap - py thought I'll try it!

Attacca.

N^o 27.

SONG. (Hassan) with Chorus.

Allegretto moderato. ($\text{♩} = 84$)

Piano.

HASSAN.

1. There was once a small Street Ar - ab, And per -
 2. - mong the bricks and mor - tar, Did his
 3. Sul - tan grave - ly thank'd him, Say - ing

- haps his lit - tle name was Tom; And he liv'd in Gut - ter -
 wretch-ed lit - tle life - time pass; He had ne - ver seen a
 "Would that, would that I were wise E - nough to take a

- Per - sia Where street ar - abs right - ly all come from; And like
 flow - er Or a sin - gle sim - ple blade of grass; But one
 dai - sy For a love - ly flow'r from Par - a - dise! But I

lit - tle Gut - ter - Per - sians (Ev - ry one and one and all,) His young
 day he found a dai - sy, And he thought the sim - ple thing Was a
 will not now re - ward thee, Or ex - change thy sim - ple lot, For great

spi - rits were e - las - tic As an in - dia rub - ber ball!
 won - drous flow - er from Heav'n, And he took it to the king.
 rich - es would but rob thee Of a wealth that I have not!"

pp

His young
 And he
 Would but

pp

And all day long He
 He meant no wrong, And
 So all day long He

spi - rits were e - las - tic as a ball!
 took the sim - ple dai - sy to the king!
 rob thee of a wealth that I have not!"

sang a song, A mer - ry lit - tle dit - ty as he danc'd a cel - lar - flap: "The
 thro' the throng He struggled to the Sul-tan, and then laid it on his lap - (That
 sang his song, A mer - ry lit - tle dit - ty as he danc'd a cel - lar - flap; "The

life I lead is all I need, I know no bet - ter the
 sim - ple weed - he did, in - deed, He knew no bet - ter the
 life I lead is all I need," He knew no bet - ter the

1st & 2nd Verse.

luck - y lit - tle chap!
 stu - pid lit - tle chap!
 luck - y lit - tle chap!

1."The life I lead is all I need, I
 2.(That sim - ple weed - he did, in - deed,) He
 3."The

know no bet - ter," Said the luck - y lit - tle chap!
knew no bet - ter, Did the stu - pid lit - tle chap!

|| 3rd Verse.

2. Now a
3. But the
life I lead, is all I need," he

knew no bet - ter did the luck - y lit - tle chap!

Nº 28.

FINALE.— ACT II.

Allegro vivace e marziale.

Piano.

CHORUS.

A

CHO.

brid . al march The fun . er . al dirge be . comes! Let

brid . al march The fun . er . al dirge be . comes! Let

R.D. * R.D. *

CHO. Heav - en's arch Re - ech - o the band o' drums! 0

Heav - en's arch Re - ech - o the band o' drums! 0

2d. * 2d. *

CHO. hap - py pairs U . ni - ted this af - ter - noon, We'll greet you one and all, Both

hap - py pairs U . ni - ted this af - ter - noon, We'll greet you one and all, Both

CHO. great and small, With a pop - u - lar Per - sian tune. Oh,

great and small, With a pop - u - lar Per - sian tune. Oh,

2d. *

CHO. raise your voice in ep . i . tha . la . mi . ums! 0

CHO. raise your voice in ep . i . tha . la . mi . ums! 0

Rit.

CHO. King re . joice! And tale-tel . ler of the slums! 10

CHO. King re . joice! And tale-tel . ler of the slums! To

Rit.

CHO. high or low True Love is an e . qual boon; There's no one here too base To

CHO. high or low True Love is an e . qual boon; There's no one here too base To

CHO. find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re .

find a place In pop - u - lar Per - sian tune! O! raise your voice, let all re .

cho. - joice, Il - la - lah! Il - la - la - lah! There's none too base To find a

choice, Il - la - lah! Il - la - la - lah! There's none too base To find a

cho. place, Il - la - lah! Il - la - la - lah! Raise your voice. All re .

place, Il - la - lah! Il - la - la - lah! Raise your voice. All re .

CHO.

- joice, Raise your voice, En-deav-our to sing a Per-sian
- joice, Raise your voice, En-deav-our to sing a Per-sian

CHO.

tune! A pop-u-lar Per-sian tune, A pop-u-lar Per-sian

CHO.

tune, A pop-u-lar, pop-u-lar Per-sian tune, A pop-u-lar Per-

CHO.

sian tune! Il - la - lah! Il - la - lah!

CHO.

la - - - lah! _____

CHO.

Led.

Led.

Led.

Led.

Led.
